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so that they always may, as they invariably should, be sung to the notes. All singers are enough versed in Latin to know how to pronounce it, whether with the English or Continental sound of the vowels; many singers and listeners are enough versed in Latin to understand the general purport, if not the minute meaning, of the text of the Litany; and, for the advantage of those performers and audiences who possess not this much of Latinity, a hand-book may be printed with a literal translation side by side with the original, which may obviate every difficulty, if any exist, in the full comprehension of the purport and the merit of the work.

The great pleasure I have derived from the perusal of these two compositions is imperfectly stated in my remarks of last month and the present, which I hope, at least, may be sufficient to prompt others, and particularly concert-givers who may be the medium of its wider diffusion, to look for the gratification I have enjoyed from Mozart's youthful and his more youthful settings of the Litany of the Holy Sacrament.

In the examination last month of Mozart's setting in E flat of this Litany, I ventured the speculation that the melody assigned to the soprano chorus, and accompanied in the manner which the many examples by Bach and other musicians of North Germany have led us particularly to associate with the Lutheran Church, was perhaps one of the tunes of early Roman use; and I have been favoured by Mr. Burns with the most interesting confirmation of this conjecture. The following melody, he informs me, is taken from an ancient Antiphonium, and is supposed to be the original form of the same to which expressly St. Thomas Aquinas wrote his hymn "Pange lingua."

Tan-tum er-go sa-cra-men-tum,
 Ve-ne-re-mur cer-nu-i:
 Et an-ti-quum do-cu-men-tum,
 No-vo ce-dat ri-tu-i,
 Pres-tet fi-des sup-ple-men-tum,
 Sen-su-um de-fec-tu-i.

Hence, it should seem that already in the thirteenth century the tune was chosen for its long standing and high esteem by the devout and erudite Neapolitan. Its continued Church use in conjunction with the hymn of St. Thomas Aquinas is proved by its appearance in the *Ratisbon Choral Buch*, where, however, it is changed from the Third or Phrygian Mode (which is distinguished by the peculiarly plaintive effect of a semitone *above* the final note) into the First or Dorian, and further modernised by the licentious sharpening of the note below the last. It stands thus:—

Pan-ge lin-gua glo-ri-o-si
 Cor-po-ris mys-te-ri-um,

Sang-ui-nis que pre-ti-o-si,
 quem in mun-di pre-ti-um,
 Fruc-tus ven-tris ge-ne-ro-si
 Rex ef-fu-dit gen-ti-um.

The further modification of this last as presented by Mozart may be due to traditional corruption, or may be a designed change made by the composer. I prefer to suppose the former. Even in this shape, though slightly disguised, the identity of the tune is not disturbed:

Vi-a-ti-cum,
 vi-a-ti-cum
 in Do-mi-no,
 Mo-ri-en-ti-um,
 mi-se-re-re no-bis,
 mi-se-re-re no-bis.

The entire hymn, "Pange lingua," is sung in the Roman Church but once a year, namely, at the Vespers of the feast of Corpus Christi; but the fifth and sixth stanzas, beginning respectively, "Tantum ergo Sacramentum," and "Genitore genitoque," are sung on all Sunday evenings, and at other times when the rite of Benediction is celebrated. The subject with which this ancient tune is most familiarly associated is, then, quite analogous to that of the Litany, and especially to the passage in it which addresses the power that gives life to those who die in the Lord, and the appropriation of this passage to the tune commonly sung to the verses beginning "Tantum ergo," is eminently pertinent. Besides the particular technical treatment of the theme, upon which I last month made some remarks, its application in this place invites especially our admiration, since showing that Mozart felt the force of thus illustrating by musical allusion the purport of his text, and so anticipated a device which has often happily, but never more successfully, been employed by his successors.

G. A. M.

Six Anglican Chants, to be sung in Unison, with a varied Accompaniment for the Organ. Composed by Alexander S. Cooper.

THE notion of this little collection is exceedingly good, and it has always surprised us that the idea should have been so little used; for there must be a large number of organists who, however well they may play, are unable to improvise a varied selection of harmonies: and to them such a publication cannot fail to be valuable. Some of the progressions display a slight want of care, but otherwise we have nothing to say that is not commendatory.